

oi

Opera Ireland

Carmen

by Georges Bizet

April: 19, 20, 23, 24, 26, 27, 28



"A masterpiece of the dramatic stage, not only because of its sparkling melodies and gay rhythms, but its libretto is one of the best ever written"



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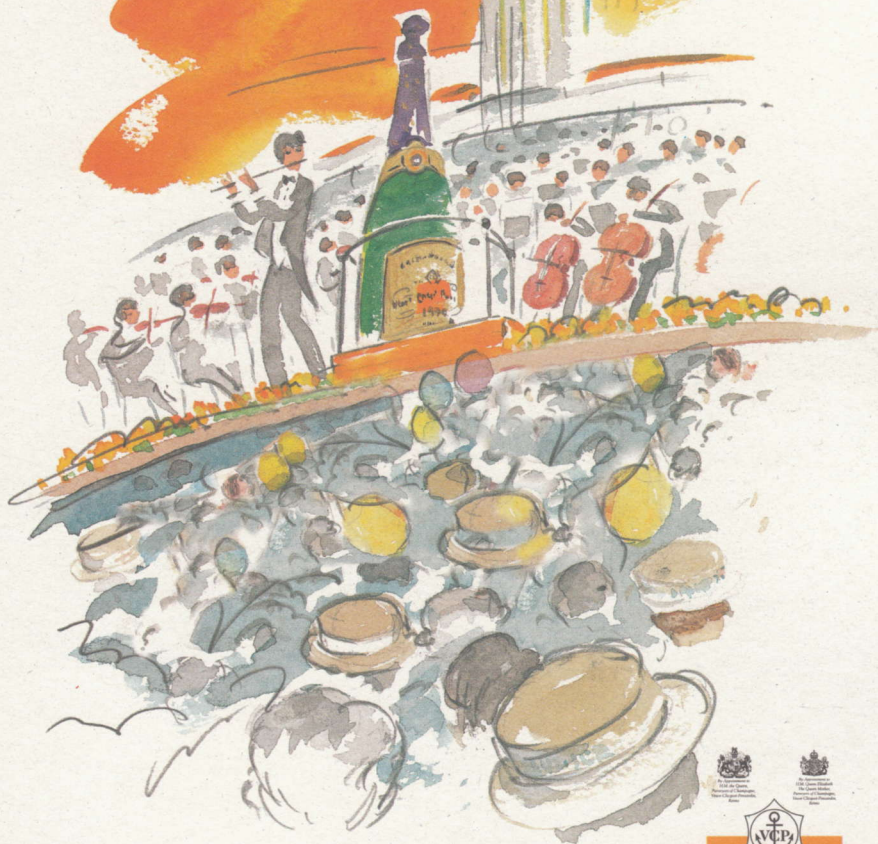
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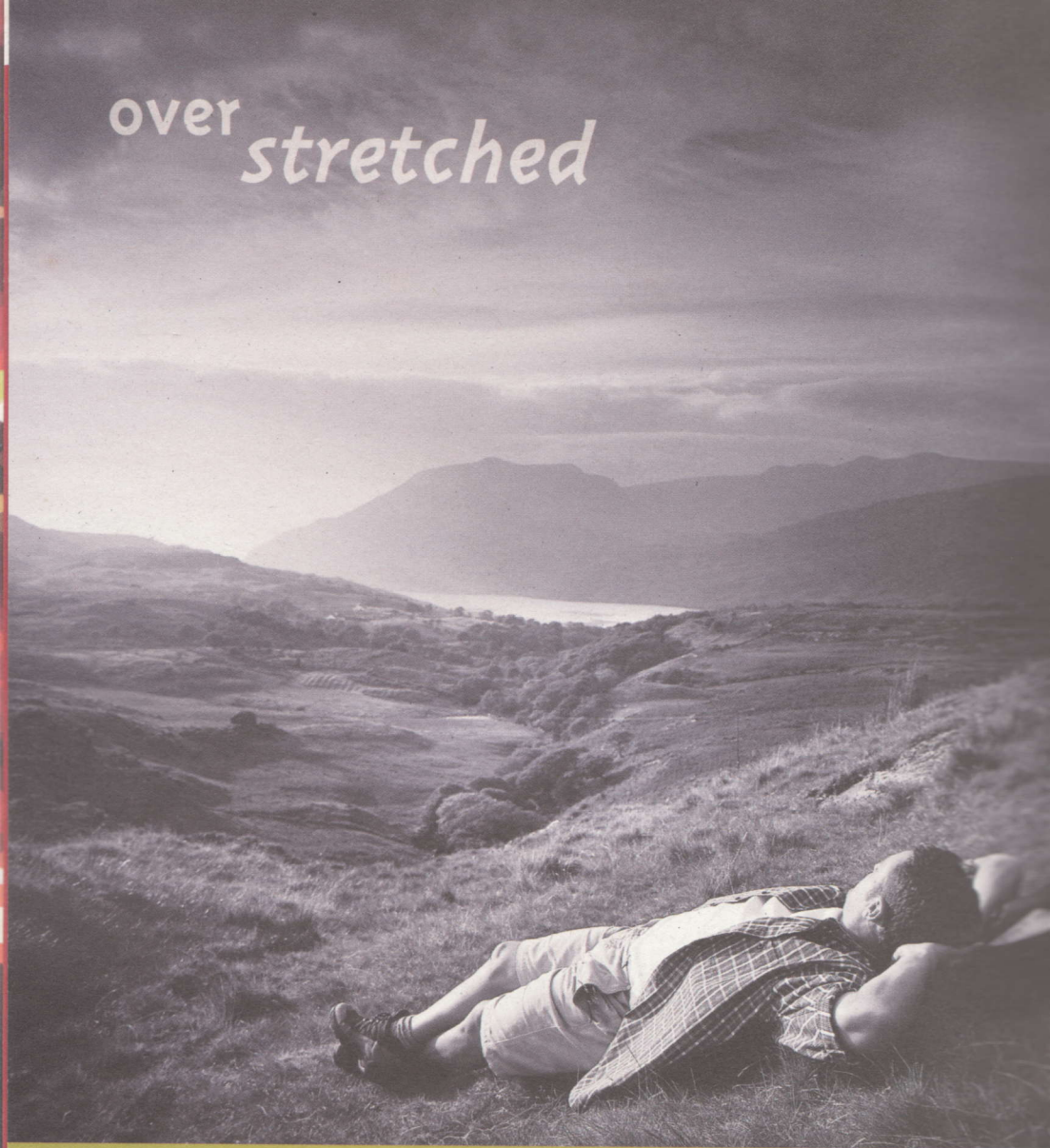
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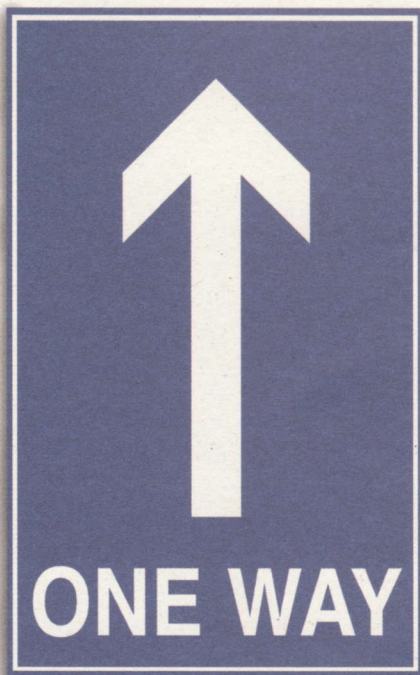


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oi
Opera Ireland

presents



Carmen

Georges Bizet

Libretto by Henri Meilhac and Ludovic Halévy, after Prosper
Mérimée's novel.

Edition: This edition of Carmen edited by Fritz Oeser
published by Baerenreiter is performed by arrangement with
Faber Music London

Sung in French with English surtitles

Conductor	David T. Heusel
Director	Calixto Bieito
Asst. Director	Joan Anton Rechi
Set Designer	Alfons Flores
Costume Designer	Merce Paloma
Lighting Director	Xavier Clot
Re-Lighting	Kieron Docherty

Opera Ireland Chorus
(*Chorus Master Cathal Garvey*)

Piccolo Lasso Children Chorus
(*Director Ite O'Donovan*)

RTÉ Concert Orchestra (*Leader Thérèse Timoney*)
by kind permission of the RTÉ Authority

Gaiety Theatre, Dublin
19, 20, 23, 24, 26, 27 & 28 April 2002

There will be an interval after Act II

Surtitle translation: Jonathan Burton

The sets, props and costumes for this production have been made
available by Opera Zuid, Maastricht and Festival Castell de
Peralada.

Chief Executive: David Collopy
Artistic Director: Dieter Kaegi

Carmen *Georges Bizet*

Carmen	Patricia Fernandez
Don José	Emil Ivanov
Escamillo	Peter Edelmann
Micaëla	Franzita Whelan
Dancaire	Joe Corbett
Remendado	Declan Kelly
Zuniga	Nikolaus Meer
Moralès	William Allenby
Frasquita	Kathleen Tynan
Mercédès	Susannah Haberfeld
Torero	Carlo Maio
Lillas Pastia	John O'Sullivan
Mercédès daughter	Emily Byrne
Répétiteur	Mairéad Hurley
Stage Manager	Wendy Griffin-Reid
ASM	Laura Murray
	Steve Macken
Student ASM's	Lynn Darcy
	Lyndsy Barry



Carmen was first produced at the Opéra-Comique in Paris on 3rd March 1875.

The first Irish production, sung in Italian, was at the Theatre Royal on 9th September 1878.

The first DGOS production, sung in English, was at the Gaiety Theatre in Dublin on 3rd November 1941.

Plot

Outside the bull ring in Seville, Carmen arrives to watch her new lover Escamillo perform in the arena. José confronts her and demands that she return to him, but she laughs at him... In a frenzy of jealousy and despair, he stabs her.

Act I A square in Seville. A young corporal, Don José is on guard. When the women from a nearby cigarette factory come out for a break, one of them, the gypsy Carmen, throws him a flower. Micaëla, José's village sweetheart, arrives with greetings from his mother and he quickly forgets about Carmen. But, following a fight with another girl, Carmen is arrested and José is ordered to escort her to prison. Carmen persuades José to let her to escape and is himself arrested.

Act II The tavern of Lillas Pastia. Carmen dances with her friends while she awaits the return of José from prison. The celebrity toreador Escamillo arrives and catches Carmen's eye. Carmen attempts to persuade José to join her and her smuggler friends in a project they have afoot. He is on the point of refusing when the arrival of his superior officer Zuniga, with whom he fights over Carmen, decides the issue. José deserts his regiment and throws in his lot with Carmen and her associates.

Act III The smugglers' hideout in the mountains. José becomes jealous of Escamillo when the toreador visits Carmen. Micaëla brings news that José's mother is dying, and he leaves with her, but warns Carmen that he will return.

Act VI Outside the bull ring in Seville. Carmen arrives to watch her new lover Escamillo perform in the arena. José confronts her and demands that she return to him, but she laughs at him and tries to enter the stadium. In a frenzy of jealousy and despair, he stabs her, then surrenders himself to the soldiers as the crowd inside the stadium is heard acclaiming the triumph of Escamillo.

The effortless movement, the fluid melodies, the rightness of the music are those of a natural genius who only needs maturity to bring his talent to fruition.

The Lure of Carmen

Carmen is one of the few works in the operatic literature that is not only intensely popular with the public but is also highly esteemed by professional musicians – a happy, though somewhat unusual unanimity. The work is a masterpiece of the dramatic stage, not only because of its sparkling melodies and gay rhythms, but its libretto is one of the best ever written. It is an extremely natural, instinctive work that needs no theory or rationalisation to reveal its 'blaze of sunlight'. Of the host of commentators, two might be selected. Friedrich Nietzsche, the philosopher, and Wagner' erstwhile disciple, turned from the complexities of *The Ring* to *Carmen* in the following way:



'Yesterday I heard – would you believe it? – Bizet's masterpiece, for the twentieth time How such a work makes one perfect! One becomes a "masterpiece" oneself. This music seems perfect to me. It approaches lightly, supplely, politely its subtlety belongs to a race, not to an individual. It is rich. It is precise. It builds, organises, finishes Have more painful tragic accents ever been heard on the stage? How are they achieved? Without grimaces. Without counterfeit. Without the *lie* of the great style ... With this work one takes leave of the damp north ... it has what goes with the torrid zone: the dryness of the air, the *limpidezza* ...'

And Ernest Newman writes:

'It is the most Mozartian opera since Mozart, the one in which enchanting musical invention goes hand in hand, almost without a break, with dramatic veracity and psychological characterisation ... This is indeed music muscled in the Mozartian way, the fascinating way of the cat-tribe; the maximum of speed and grace and the minimum of visible effort.'

Georges Bizet (1838-1875), like Mozart, was precocious musically. He had a musician father but not one with the driving ambition and hoarding of resources of a Leopold Mozart. If it were not for Bizet's Symphony in C major, composed when he was 17, there would be difficulty attesting to Bizet's phenomenal ability. Yet this little work rivals the compositions of Mozart and Mendelssohn at the same age. The effortless movement, the fluid melodies, the rightness of the music are those of a natural genius who only

Above:
The first Carmen
Celestine Galli-Marie

His death at 36 (he was a victim of ill-health most of his life) cut short a career that had just begun to blossom. He seemed to lack the self-confidence needed to generate his true creative urge.



needs maturity to bring his talent to fruition. That Bizet did not wholly do so is a tragedy for music. His death at 36 (he was a victim of ill-health most of his life) cut short a career that had just begun to blossom. He seemed to lack the self-confidence needed to generate his true creative urge. His mature years were filled with abandoned projects. He had to contend with the same Parisian musical philistinism Berlioz did, but he lacked Berlioz's will to overcome adversity.

After his conservatory training, he easily won on a second try the Rome prize for which Berlioz had struggled so tenaciously. The *Prix de Rome* gave the winner a pension from the state for five years; part of the residency was to be in Rome, part elsewhere if desired. A work (*l'envoi*) had to be submitted every year to the Academie des Beaux-Arts in Paris. Bizet's Italian years were very happy ones, but they demonstrated the uncertainty of his compositional struggles. Returning to Paris, the only outlet for him was the stage, but it was still monopolized by the Opéra and the Opéra-Comique at the Salle Favart. Neither was very promising: the Opéra clung to the grand opera tradition (Cherubini, Spontini, Meyerbeer, Gluck) and refused to recognise native composers; the Opéra-Comique was the comfortable bourgeois home of carefully selected light opera (spoken dialogue, separate numbers, few complications, and a happy ending). From the 1850s onward, there were, in addition, the operettas of Offenbach, which swept Paris of the Second Empire. But Bizet temperamentally was not attracted to operetta, and in any case, Offenbach with works like *Orphée aux enfers* (1858) and *La belle Hélène* (1864) was uncrowned king of this music.

Although Bizet spent a good deal of his early manhood doing musical hackwork, he did manage to get two complete operas on the stage – *Les pêcheurs de perles* (1863), and *La jolie fille de Perth* (1867). Both were given at the Théâtre-Lyrique under Carvalho, not in the two main theatres. Unfortunately, neither of these works was successful with the public, although they possess some fine music, particularly *The Pearl Fishers*. The one-act *Djamileh* (1872) is his only other surviving complete opera previous to *Carmen*.

Above:
Georges Bizet

In spite of discouragement, Bizet felt he was on the right track. He

suggested to Henri Meilhac and Ludovic Halévy by 1872 the possibility of a libretto from a short novel by Prosper Mérimée, *Carmén*, which had appeared 30 years earlier. The adaptation by these two skilled theatre craftsmen was not an easy task. To reduce a sprawling story to manageable form for the stage took considerable experience and insight; a great deal of incident had to be omitted, yet the highlights of the plot maintained in logical and dramatic sequence. Mérimée told his story in the first person: touring Spain for archaeological purposes, he fell in by accident with a notorious outlaw; Mérimée befriended the man and gradually learned his story, which is that of the opera.

To reduce a sprawling story to manageable form for the stage took considerable experience and insight.

This tale of Don José and his gradual degradation from a simple country boy to a brigand and murderer could obviously be developed more fully and leisurely by Mérimée than it could in the opera, yet it is remarkable how much of its substance the librettists were able to incorporate. They softened the characters of both Carmen and Don José. In the novel, Carmen has a villainous husband, 'One-eyed Garcia', whom Don José manages to slay. Don José, a simple country boy in the opera, in the novel has had to flee his native Basque country for severely injuring a man in a quarrel. He also kills his company captain, Zuniga, in the course of a fight. In the opera, the one killing (Don José's stabbing of his beloved Carmen) is reserved for the last act where it comes as the denouement of the tragedy. Carmen in the novel is a gypsy prostitute, a pickpocket, a robbers' decoy, and the accomplice of murderers; in the opera, she is a fascinating, wilful woman, but not a criminal. The librettists added to the plot the character of Micaëla, who as the "pure girl" is the dramatic foil for Carmen. Micaëla gives an added poignancy to the tragedy, and her music sets off the wildness of the other woman.

J Merrill Knapp

(*The Magic of Opera*, Robert Hale & Co 1972)

An Operatic mould-breaker

*Bizet's Carmen was
the first opera to
blunt the edges of
the rigid divide
between the lyric
tragedies mounted
at the Paris Opéra
and the lighter fare
encountered at the
Opéra-Comique
and other theatres.*

Bizet's *Carmen* was the first opera to blunt the edges of the rigid divide between the lyric tragedies mounted at the Paris Opéra and the lighter fare encountered at the Opéra-Comique and other theatres. Contrary to popular belief, it was by no means a failure when it was first produced in Paris on 3 March 1875. True, it frightened the life out of the conservative Opéra-Comique first-nighters, who had to cope not only with the first ever tragic ending seen at the venue, but with a heroine who openly flaunted her promiscuousness in what was deemed to be a 'family theatre'. The opera also had to withstand accusations of Wagnerianism as well as attacks by outraged Hispanophiles: but it still notched-up a respectable forty-five performances during what was left of that season and was revived the following year. By then, alas, Bizet was dead.

Carmen started life as an *opéra-comique*, with the plot developed in spoken scenes between the musical numbers. During the course of rehearsals there was a great deal of pruning and revision. This was quite normal: indeed, some of the best of the extant music stems from this period of re-thinking. Shortly after the opening night, the house of Choudens published a vocal score for which Bizet himself made the piano reduction and did the proof-reading. It is safe to assume, therefore, that this version represents the composer's final thoughts on what constituted the definitive version of the opera. But within two years this was withdrawn and a hybrid edition was issued. It incorporated cuts made after Bizet's death and replaced the spoken dialogue with sung recitatives composed by Bizet's lifelong friend Ernest Guiraud. This version, which was first given in Vienna in October 1875, is the one which went on to conquer the world's stages and make *Carmen* probably the most popular opera of all time. It is also the version in which the opera has generally been given in Dublin.

In the late 1950s the German musicologist Fritz Oeser undertook a search at the Opéra-Comique, where he unearthed the original instrumental parts and conductor's score as used at the 1875 premiere. This material included not only the music cut by Choudens from their 1877 score but also much that was not even in the 1875 score sanctioned by the composer. From these discoveries, Oeser produced his own critical edition in 1964. It

Carmen started life as an opéra-conique, with the plot developed in spoken scenes between the musical numbers. During the course of rehearsals there was a great deal of pruning and revision.

contains every scrap of extant music that Bizet wrote for the opera, and is a source of endless debate that has provided, and continues to provide, a contentious battleground for musical historians, practitioners, listeners and critics.

Hoaxer and his Gypsy

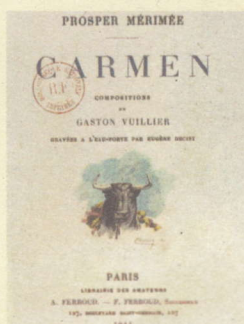
Prosper Mérimée (1803-1870), the man who created *Carmen*, was one of the earliest of the 19th century French romantic dramatists. He was also a novelist and short story writer as well as an historian and prolific traveller, which activities he pursued while holding down various posts in the ministries of navy, commerce, interior and archaeology.

Born in Paris in 1803, he studied law, but devoted most of his time to investigating Greek, Spanish, English, and Russian literature. Having written his first play, *Cromwell*, in 1822 he went on to perpetrate a couple of famous literary hoaxes. In 1825 he passed off his collection of plays *Le Théâtre de Clara Gazul* as translations by one Joseph L'Estrange of the work of the imaginary Spanish actress of the title. Two years later he published *La Guzla* (note the anagram), a collection of Illyrian Gothic poetry supposedly translated by one 'Hyacinth Maglanowich'.

In 1831 Mérimée started a long correspondence with a young girl Jenny Dacquín, which was published as *Lettres à une inconnue* (1873). When the daughter of his friend, Countess of Montijo became empress Eugénie of France, Mérimée was admitted to the royal circle and made a senator in 1853.

Carmen, Mérimée's novella about Spanish Gypsy life, was first published in 1845 as a serial in *La Revue des Deux Mondes*. The story was considered immoral, and was not well received.

Mérimée's novella takes the form of a story within a story. The narrator first tells how he befriends a man called Don José, a bandit who later rescues the narrator when he meets up with the



Top:
Prosper Mérimée

Below:
Finding inspiration in Mérimée's
great novel *Carmen*

He tells the narrator how, as a corporal in the cavalry, he was ordered to detain Carmen, a flirtatious Gypsy woman, for assaulting one of her workmates.



dangerous Gypsy girl of the title. Months later Don José is arrested and sentenced to death. He tells the narrator how, as a corporal in the cavalry, he was ordered to detain Carmen, a flirtatious Gypsy woman, for assaulting one of her workmates. José, who has fallen in love with Carmen, allows her to escape. He deserts the army, and takes up a life as a robber in the mountains of Andalusia.

The smuggling band also includes Carmen's husband, Garcia de Borgone, known as 'One-eyed Garcia', whom José kills. The fickle Carmen now transfers her favours to a picador called Lucas, making José insanely jealous. When she refuses to drop Lucas, he threatens her with a knife. She makes no attempt to defend herself or to flee, and he stabs her to death. José buries the body, then surrenders himself to the authorities. The last chapter of the novella, which Merimée added in 1847, deals with Bohemian customs and language.

Cast Biographies

William Allenby Baritone (UK)

Morales

William Allenby joined Glyndebourne in 1993, performing in *Arabella*, *Eugene Onegin* and *La traviata*. Other roles have included Belcore, Assan (*The Consul*) at Holland Park; Marullo in *Bermuda*; Germont at Buxton and Kothner in *Cambridge*. Recent engagements have included Araspe in *Tolomeo* for Muziektheater Transparant, Alfio for Vietnamese National Television and with the Saigon Symphony Orchestra in Ho Chi Minh City, Marcello for ENO's Baylis Project and Cornwall in *Vision of Lear* at the Linbury Studio Theatre. Concert work has included engagements with Mala Punica at Flanders and Holland International Early Music Festivals, the Iceland SO, the Philharmonia Orchestra of Gran Canaria, broadcasts with the BBC Concert Orchestra and an Opera Gala with Willard White and the English Northern Philharmonia in Nottingham. Future engagements include Escamillo in *Vietnam*, Cr billon in *La rondine* for Holland Park, and Falke in *Canterbury*.



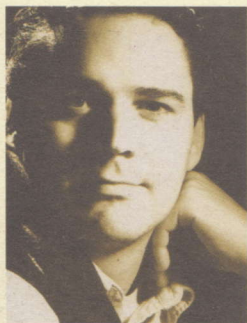
Joe Corbett Baritone (Ireland)

Dancaire

Cork-born Joe Corbett studied with Paul Deegan at the Royal Irish Academy of Music and at the Guildhall School of Music and Drama in London. He has worked extensively in opera, musical theatre and as an actor, most recently with Pan Pan Theatre. In Ireland he has sung Papageno in *The (little) Magic Flute*, 'the Baritone' in *The Four Note Opera*, Gino in *Frankie's*, Guglielmo in *Cos  fan tutte*, Silvio in *Pagliacci*, Tarquinius in *The Rape of Lucretia* and Escamillo in *Carmen*, all for Opera Theatre Company; Osmin in *Zaide* for Wexford Festival Opera and Cecil in *Maria Stuarda* for ONI. His other roles include Rossini's Figaro and Dandini; and Mozart's Figaro and Don Giovanni. Musical theatre roles include Petruccio in *Kiss me Kate* and Sky Masterson in *Guys and Dolls*. His concert repertoire includes *Messiah* and *Carmina Burana*. For Marco Polo he has recorded Joan Trimble's song cycle *The County Mayo*.



(Patricia Fernandez) In 1999/2000 season she sang *Carmen* at the Hong-Kong Festival.



Peter Edelmann Baritone (Austria)
Escamillo

Peter Edelmann was born in Vienna, where he studied under his father, the illustrious Heldenbariton and Kammersänger Otto Edelmann, at the Wiener Musikhochschule and made his debut at the Stadttheater Koblenz in 1985. His busy career has taken him to all of the major Austrian and German opera houses as well as to other European countries and the USA. Since 1990 he has been a member of the ensemble of the Deutsche Oper Berlin and a regular guest at the Newport Music Festival in the USA. Recent engagements have included Malatesta in *Don Pasquale*, Eisenstein in *Die Fledermaus*, Danilo in *Die lustige Witwe*, and Phorbas in Enesco's *Oedipe* at the Salle Pleyel in Paris under the direction of Lawrence Foster. Other recent roles in his varied repertoire include Papageno, Marcello, Valentin and Rossini's Figaro as well as leading roles in *Tristan und Isolde*, *Zar und Zimmermann*, *Carmen*, *Tannhäuser*, *Die Frau ohne Schatten*, *Amahl and the Night Visitors*, and Kurt Weill's *Mahagonny*.



Patricia Fernandez Mezzo-soprano (France)
Carmen

Patricia Fernandez first appeared with Opera Ireland as Rosina in 1999 and returned last year as Suzuki. She studied at the Cannes Conservatory and Ecole d'Art Lyrique of the Paris Opéra. At the Opéra-Comique she has sung Rossini's Isolier and Cimarosa's Fidelma, Kate in Owen Wingrave and Giacinta in *La finta semplice*, among others. In 1998 she made her debut as Mozart's Cherubino at the Festival de Saint-Céré and returned as Rosina the following year. In 1999/2000 season she sang *Carmen* at the Hong-Kong Festival and in *Louise* at the Théâtre de Châtelet in Paris. In July 2000 she made her Aix-en-Provence debut as Cenerentola. She has also sung Suzuki in Rennes and Tours and Verdi's Meg Page with the Nancy Opera in Caen. Other roles in her repertoire include Le Tambour in Ullmann's *Der Kaiser von Atlantis*, the Third Servant in *Elektra* and Annio in *La clemenza di Tito*. This season she has sung in *Les Saltimbanques*, *Comte Ory*, *Jackie O* and *Die Zauberflöte* in Metz. She will soon make her Rennes debut as Mélisande.

Susannah Haberfield Mezzo-soprano (Switzerland)
Mercédès

Born in Zurich, Susannah Haberfield worked as an assistant director in theatre and film before studying singing. She also studied contemporary dance. She received her B. Mus. (Hons) in 1998 at the Manchester RNCM. Since then she has been a part of the Académie Européenne du Festival d'Art Lyrique of Aix-en-Provence, singing in masterclasses by Robert Tear and Graziella Sciutti, as well as in Peter Brook's production of *Don Giovanni* and Stefan Braunschweig's *Die Zauberflöte* last year, while studying at the Opera Studio in Biel, she worked at the Ensemble Theatre Biel/Solothurn, singing Maddalena in *Rigoletto*, Petra in Sondheim's *A Little Night Music* and the title part in Victor Fennigstein's setting of Brecht's *Die heilige Johanna der Schlachthöfe* in Bern and Luxemburg. She currently studies with Carol Smith and Dame Gwyneth Jones and is active as a concert singer in Germany and Switzerland. In the summer she will be singing Gioconda Farfalla in *Black Tell*, a newly commissioned opera for the EXPO 02, Switzerland.



Emil Ivanov Tenor (Bulgaria)
Don José

Emil Ivanov, who made his Opera Ireland debut as Radamès in 2000, was born in Rome of Bulgarian parents. His international career started in 1986 after he had won third prize at the Belvedere Competition in Vienna. He has appeared at La Scala Milan, Bologna, Rome, Amsterdam, Stuttgart, Antwerp, Cologne and the New York Metropolitan as well as at the Festivals in Verona, Macerata and Bregenz under conductors like Abbado, Prêtre, Guadagno, Santi, Viotti and Kuhn. He has been a soloist at the Vienna State Opera since 1990. Emil Ivanov speaks fluent German, French, English, Italian and Russian and his operatic repertoire includes roles in most of those languages. In the current season at Saint-Etienne he has sung Alim in Massenet's *Le Roi de Lahore* and Don José in *Carmen*. Future plans include *Aida* and *Ballo in Cairo*; *Aida* in Essen; *Les vêpres Siciliennes* in St Gallen, *Don Carlos* at Toulon and *Roma* at the Massenet Festival in Saint-Etienne.





Declan Kelly Tenor (Ireland) *Remendado*

Wexford-born Declan Kelly studied at the RIAM and the National Opera Studio. For Opera Ireland he has sung Beppe in *Pagliacci*, Kudjash in *Katya Kabanova* and Dr Maxwell in *The Silver Tassie*. He recently sang Remendado for Opera du Rhin (where he has also appeared as Flute in *A Midsummer Night's Dream*, Scaramuccio in *Ariadne auf Naxos* and Shepherd in *Tristan und Isolde*). He sang Barbarino in *Alessandro Stradella* at Wexford last year. Other roles for companies in Ireland, UK and mainland Europe include Mozart's Tamino, Rossini's Almaviva and Frederic in *The Pirates of Penzance*. Concert engagements include *Saul* at the NCH, *Messiah* with the London Mozart Players, Mozart's Requiem with the Moscow Virtuosi, and performances with the main Irish orchestras. His recording of Charpentier's *Te Deum* with the St Cecilia Academy under Myung Whun Chung is available on Deutsche Grammophon as part of the official CD of the Vatican City to celebrate the Holy Year 2000. Future engagements include Almaviva for Garden Opera.

Nikolaus Meer Bass-baritone (Germany) *Zuniga*

While still a student at the Academy of Music and Theatre in Hannover, the North German bass-baritone Nikolaus Meer was engaged as a guest artist at Hannover, Kiel and Braunschweig. In addition to these engagements, he has also taken part in productions with SWR (Southwest German Broadcasting Company) Orchestra and the European Music Project. At the present time Nikolaus Meer is engaged at the Ulm Theatre and can be heard there in such roles as Dulcamara in *L'elisir d'amore*, Sarasto in *Die Zauberflöte*, Kaspar in *Der Freischütz* and the title role in Verdi's *Atrila*. His extensive repertoire also includes roles ranging from Mozart's Figaro to Dikoj in Janáček's *Katya Kabanova*.



Portlaoise-born Franzita Whelan made her Opera Ireland debut as *Katya Kabanova* and returned for *Lady Macbeth* and *The Silver Tassie*.

Kathleen Tynan Soprano (Ireland)
Frasquita

Kathleen Tynan's Opera Ireland roles include: Second Niece *Peter Grimes*, Zerlina *Don Giovanni*, Gianetta *L'elisir d'amore*, Amor *Orfeo ed Euridice*, Tebaldo *Don Carlo*. From Wexford, she studied at RIAM with Paul Deegan and at GSMD, London with Laura Sarti. She represented Ireland at the 1987 Cardiff Singer of the World Competition. Other roles include: *Königskinder*; *La cena delle beffe*, *Devil and Kate* (Wexford Festival); *Nora Riders to the Sea* (RTÉ TV/ NVC); *Lucia Rape of Lucretia*, *Clorinda/Woman Combattimenti*, *Varvara Katya Kabanova*, *Polly Beggar's Opera* (OTC); *Lisette La rondine* (Anna Livia); *Mabel Pirates of Penzance*, *Eurydice Orpheus in the Underworld* (D'Oyly Carte); *Susanna Figaro* (Barbican, London; French tour; Bermuda Festival); *Belinda Dido and Aeneas* (English Bach Festival); *Marzelline Fidelio* (Broomhill Opera/Opera Africa); Gilbert & Sullivan's *Elsie*, *Phyllis* and *Mabel* (Carl Rosa). Concerts with the NSOI, RTÉCO, London Festival Orchestra, Philharmonie de Lorraine, BBC Concert Orchestra. Debut CD of Moore's Irish Melodies: *Romancing Rebellion* (Black Box).

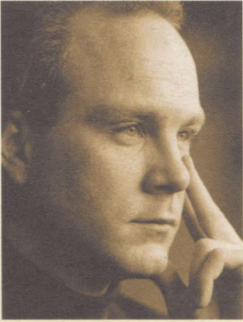


Franzita Whelan Soprano (Ireland)
Micaëla

Portlaoise-born Franzita Whelan made her Opera Ireland debut as *Katya Kabanova* and returned for *Lady Macbeth* and *The Silver Tassie*. Other operatic roles include Beethoven's original Leonore and Mozart's Pamina and Elvira for WNO, Gluck's *Euridice* for Opera Colorado and Mozart's Countess at Garsington. She studied at Dublin's RIAM, London's Royal College of Music and the National Opera Studio. A multi-award-winner, she is a Junior Fellow of the RCM. She recently sang in Rossini's *Stabat mater* with the RTÉSO and also this season will perform Howells *Hymnus paradisi* with the NSO as well as Viennese concerts with the Bournemouth Symphony and Vaughn Williams's *Sea Symphony* with the Royal Liverpool Philharmonic. Further afield, she has performed Verdi's *Requiem* and Mendelssohn's *St Paul* in Tokyo. In recital she has appeared at London's Wigmore Hall, the NCH and RDS in Dublin, the Chester Festival and on BBC radio. Future plans include *Donna Anna* at Garsington and in Colorado; and three roles in Wagner's *Der Ring des Nibelungen* in Limerick and Birmingham.



(Calixto Bieito) Last year his controversial production of *Un ballo in maschera* was seen in Det Kongelige Teater before moving to Teatro Liceu and ENO.



David T. Heusel (USA)
Conductor

David T. Heusel began his professional career in Richmond, Indiana, in 1975. In 1981 he moved to Germany where, in various posts during nine years at Oberhausen, Kiel and Dortmund he developed a repertoire of over 90 lyric stage works. In 1990 he became Assistant Conductor of the Philharmonic Orchestra in Nice, where he expanded his concert repertoire while continuing his work in opera. From 1994 to 1996 he was house conductor at the Opéra-Comique in Paris, conducting *Mireille*, *La Bohème*, *Die lustigen Weiber von Windsor* and *Carmen*. From 1992 to 1998 he assisted Levine on Wagner's *Ring* at Bayreuth. In 1994 and 1997, Heusel was Assistant Conductor at the Paris Opera for *Elektra* and *Parsifal*, conducted by Schoenwandt and Jordan respectively. Since 1997 he has been a free-lance conductor, appearing frequently in Europe, Japan, and the USA. His repertoire includes operas from Mozart to Weill as well as operettas, ballets, music-theatre, and concert works. Future engagements include a concert with the Opera House Orchestra in Riga, *Don Carlo* in Osaka, *Rigoletto* in Copenhagen, *Le Revenant* in Toulouse and Prokofiev's *Cinderella* for L'Opéra de Nice.



Calixto Bieito (Spain)
Director

Calixto Bieito studied Spanish Philology and Art at Barcelona University, followed by the Tarragona Drama School and the Institut del Teatre. He has directed plays by authors varying from Shakespeare to Brecht, and from Lorca to Sylvia Plath. His production of *Life is a Dream* (Calderon de la Barca), at Edinburgh received strong critical approval in 1998. He directed the Abbey Theatre's acclaimed production of Valle-Inclán's drama *Barbaric Comedies* at the 2000 Edinburgh Festival, and later in Dublin. In Barcelona he has produced *Amphytrion* (Molière), Sondheim's *Company* and Schönberg's *Pierrot lunaire*, and recently his *El barberillo de Lavapies* by Barbieri was seen in the Teatro Lirico Nacional de Zarzuela in Madrid. He has directed operas at many international festivals, including Almagaro, Edinburgh and Festival GREC in Barcelona. In 1999 he directed Haydn's *Il Mondo della luna* at Opera Zuid and in 2000 *Così fan tutte* for Welsh National Opera. Last year his controversial production of *Un Ballo in maschera* was seen in Det Kongelige Teater before moving to Teatro Liceu and ENO.

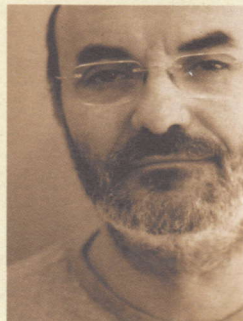
Juan Anton Rechi (Spain)
Assistant Director

Xavier Clot (Spain)
Lighting Designer

Alfons Flores (Spain)

Set Designer

The set designer Alfons Flores has worked on many different projects through the years. He was responsible for sets for the GAT Companyia Teatral's *Don Juan* (Molière/Brecht), *Moby Dick* (Melville/Sanchis Sinesterra) and Brecht's *Die heilige Johanna der Schlachthöfer*. He has frequently worked for the Teatro Lliure, designing *En attendant Godot* (Beckett) and *Madama de Sade* (Mishima); Teatro del Trànsit on *Frühlingserwachen* (Wedekind) and *Partage* (Deutch); Teatro de Barcelona on (*Roméo et Juliette*); and Teatro de la Bohémia (*Concerto* and *Mambo*). He is also active as a producer and director for the Teatro Joventut and the Mercat de les Flores. In 1999 he designed the set for *Il mondo della luna* for Opera Zuid and for *Carmen* during Festival Castell de Peralada (co-production with Opera Zuid). In 2000 he designed *Così fan tutte* of Welsh National Opera and in 2001 *Un ballo in maschera* for Det Kongelige Teater (a co-production with Teatro Liceu and English National Opera).



Merce Paloma (Spain)

Costume Designer

Merce Paloma studied art at the Barcelona University and Teatrical Design and Visual Communication at the Barcelona Art Academy. She designed the costumes for *A Midsummer Night's Dream* (Shakespeare) for the Festival GREC in Barcelona (1991), *The Merchant of Venice* for the Teatro Poliorama, and *The Tempest* for Focus – GREC '97. Her costumes have been seen in the Teatro Romea in Barcelona (*La Fille del mar*, *Fuga*, *Morir* by Sergi Belbel and *Testament* by Benet i Jornet). She also designed the costumes for Molière's *L'Alvare* (Teatro Grec) and Shaw's *Mrs Warrens Profession* (Circulo Bellas Artes). She previously worked with Calixto Bieito on productions like Brecht's *Galileo Galilei*, Schönberg's *Pierrot lunaire* (Teatro Lliure in Barcelona) and *La verbena de la Paloma* and *El barberillo de Lavapies*. Merce Paloma is also a designer for dance productions and television.



Cathal Garvey made his Opera Ireland debut as Chorus Master for Boris Godunov in 1999.



Cathal Garvey (Ireland)
Chorus Master

Cathal Garvey made his Opera Ireland debut as Chorus Master for *Boris Godunov* in 1999, and has since earned critical acclaim for his work on *Aida*, *Lady Macbeth of Mtsensk* and *Don Carlo* among others. Born in Cork, he began violin and piano studies at the age of eight. He continued at the Cork School of Music and later read Music at UCC. As a conductor, Cathal has worked with the RTECO, the NSOI, and several choirs and orchestras in Cork. From 1997, he was Chorus Master and Assistant Conductor for Opera South in Cork, working on productions of *La Bohème* and *Il trovatore*. In 1999, he conducted IORC's successful run of *Me and My Girl* in Cork and Dublin. He also acts as Chorus Master for Lyric Opera and Anna Livia Opera.



Mairéad Hurley (Ireland)
Répétiteur

Mairéad Hurley studied at the RIAM in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. For Opera Ireland, Mairéad has been répétiteur for *La Bohème*, *Macbeth*, *The Gypsy Baron*, *The Merry Widow*, *Les contes d'Hoffmann*, *Die Fledermaus*, *La traviata*, *The Barber of Seville*, *Aida*, *The Flying Dutchman*, *Madama Butterfly* and *Don Carlo*. She has also worked with OTC, ONI, Wexford Festival and the RTÉ Proms. Productions for ONI include *Idomeneo*, *Hansel and Gretel*, *The Magic Flute*, *Fidelio* and *Don Giovanni*. She has been the accompanist for all of Opera Ireland's Masterclasses in Limerick, and also for Gerhard Markson's International Conducting Course with Dublin Masterclasses.

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Aoife Dunne, Donna Gallagher,
Máire Mullarkey, Áine Mulvey,
Méav Ní Mhaolchatha, Sarah Power
- Mezzos:** Joyce Byrne, Alison Dunne, Julie Feeney,
Victoria Massey, Cora Newman,
Niamh O'Connell, Niamh O' Hanlon,
Marcella Robinson, Zane Senavska
- Tenors:** Warwick Harte, Colm Lalor,
Tony Madden, John McKeown,
Derek Moloney, Eamonn Mulhall,
Mark Spyropoulos, Brian Callinan
- Basses:** Martin Briody, Des Capliss,
John Dempsey, Stephen Fennelly,
Jeffrey Ledwidge, Martin McAnaney,
Eunan McDonald, Simon Morgan,
Lorcan O'Byrne, Manus O'Donnell
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Kieran Ryan, Ian Scully, Mark Dyer,
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Ken Halnon, Mark Walsh, Joe Moylan
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Mary McGrane, Richard Shaffrey,
Lorcan Kelly, Eamonn Loughman,
Christopher Mounsey, Sam Toner,
Niall White, Michael Flanagan,
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- Chaperone:** Vicky Hope
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	Eileen Murphy	Bass Trombone	Patrick Kennedy
	Sunniva Fitzpatrick	Timpani	John Fennessy
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Second Violins	Elizabeth Leonard		Peadar Townsend
	Paul O'Hanlon	Harp	Triona Marshall
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- 13 June - Conductor Peter Hanke.
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- 11 July - Conductor Celso Antunes.
Programme includes: J.S. Bach - Singet dem Herrn; Heinrich Schütz - German Magnificat; Henry Purcell - Anthems (incl. Magnificat and Nunc Dimittis); J.S. Bach - Lobet den Herrn

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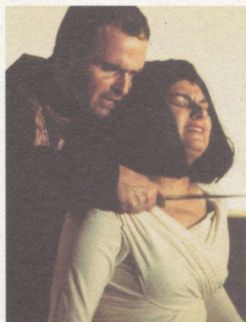
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The Bohemian Girl 1943

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G

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J

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Leoncavallo, Ruggiero
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M

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Massenet, Jules
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Le nozze di Figaro 1942 1997
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Top:
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O
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P
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Puccini, Giacomo
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Tosca 1941 1996
Turandot 1957 1986

R
Refice, Lufinio
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Rossini, Gioachino
Il barbiere di Silviglia 1942 1999
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Udallama in Algeri 1978 1992

S
Saint-Saëns, Camille
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Smetana, Bedrich
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Der Zigeunerbaron 1964

Strauss, Richard
Der Rosenkavalier 1964 1984
Salome 1999

T
Thomas, Ambroise
Mignon 1966 1973

Tchaikovsky, Peter Ilich
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The Queen of Spades 1972

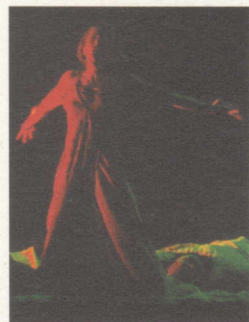
Turnage, Mark-Anthony
The Silver Tassie 2001

V
Verdi, Giuseppe
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Ernani 1965 1978
Falstaff 1960 1998
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Der fliegende Holländer 1946 2001
Lohengrin 1971 1983
Tannhäuser 1943 1977
Tristan und Isolde 1953 1963
Die Walküre 1956

Wolf-Ferrari, Ermanno
Il segreto di Susanna 1956



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